

THE CONDUCT OF PUBLIC
WORSHIP

R DENNIS JONES

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THE CONDUCT OF PUBLIC WORSHIP

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THE CONDUCT *of* PUBLIC WORSHIP

BY

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"I will pray with the spirit and I will pray with the understanding also ; I will sing with the spirit, and I will sing with the understanding also" (1 Cor. xiv. 15).

Introduction.

THIS book is written primarily with the idea of helping ordinands, who have their life's work before them. At the same time it may be of value to others, who already have begun their work. The latter are necessarily handicapped. For in former days little or no interest was taken in the conduct or performance of the services of public worship. Most men were ordained without any preparation in this side of their work. It was never mentioned or discussed. The only remedy was to practice upon their unfortunate congregations. Little wonder then that the clergy should have developed peculiar styles of their own, which often are as painful to the performers as they are to their listeners. For after years of misdirected use their voices and mannerisms have become crystallized, and any change appears impossible. But no one, if he will submit to the ordeal of trial, is beyond redemption. It is possible, as has been proved in many cases, to make conditions at least easier for the clergy who may have acquired these tricks of the trade, if not entirely to cure them. In order to improve the general standard in the conduct of public worship it is essential then to begin with the clergy. The ordinand must

have some instruction in the meaning of the services, of his share in them, and how he can best make them more acceptable to God and man. This training should be made compulsory in the theological colleges. Certificates might well be demanded of ordinands by the Bishops, proving their ability to read, talk, and sing efficiently enough to conduct the public services in the church. This training should be given by some person who is versed in ecclesiastical methods. Secular methods, if I may so term them, are not always suited to church purposes. Not that I would advocate a Church style. This all would deprecate. If a man wishes to sing a song or recite, he may well go to a teacher of singing or elocution, but if he wishes to read and intone in church let him go to one who has had experience in such work. The two styles are really very different. It is rare to find even a first-rate professional lay clerk who is a good concert hall singer, or a good organist who is a good concert pianist. For both are specialised kinds of work. In these days we have to define sharply Secular from Church music. The precentors and minor canons and organists in each diocese should be the best advisers for the clergy—and there seems no reason why each Diocese should not provide its own trainer or representative for this purpose, chosen from one or other of these central bodies. Much good work could be done both as a means of helping

the clergy themselves, in making things simpler for them by careful advice and training both on production and the music of the services, as well as by raising the whole standard of church worship to the dignity which it demands. We might then hear fewer disparaging remarks from the congregations, and fewer complaints from the clergy of voice-troubles, fatigue and overwork. All are agreed on one point, that good intelligent speaking and good intelligent singing are the two important factors in the services of public worship. We cannot dispense with either. The clergy, as a rule, have to talk or sing to larger congregations of people during the year than any public speaker or first-class singer on the public platform. Yet contrast the styles. Consider the time, thought, care and training of the layman, as compared with that of the clergyman. What attracts the public in the secular world is efficiency, and the same quality is bound to attract in the religious world. So that what the Church should aim at first is *efficiency* in her clergy, then there will bound to result efficiency in choir and congregation, in church music generally, and in the public worship of the people. Let me quote an extract from an article recently published in the Press regarding the services:

“Am I demanding too much when I demand that the standards of speech shall be maintained in the two places where people are most influenced by what they hear; the church and the theatre? What is one to do with the parson who whines through the liturgy of the Church of England

like a sick hyena? One goes to church and hears a curate debasing the coins of speech by turning a prayer like the third collect of Evensong into a miserable moan. That is what our ladylike 'intoning' has done for us, rendered rich speech into something sterile. How often have we heard that prayer spoken like this:—

Laten ow deukness, we besee Thee, oo Law, an bay Thay gray mehcy defen us fawm all pahls and dangahs of theese nate for the lahv of Thay ownly Son, ah Saveyah, Jesas Chreest.

The Archbishop of Canterbury lately complained of the quality of sermons preached in parish churches. He could better complain of the way in which the sermons and the services are spoken. Some of my friends have rebuked me for calling this dreadful lingo the 'Oxford voice,' and they say I have no right to charge it to what I have nicknamed the 'Eton-and-Harrow' actor. I will acknowledge that when I speak of Eton-and-Harrow acting I am using the term abusively. I have to invent some phrase with which to stigmatise a bad habit, and since there is a tendency to suppose that the public school manner is the only manner worth cultivating, I naturally choose a term which summarises the spirit of the people who hold that belief. It is idle to tell me that most of the people who use the 'polate' voice are pretentious suburban persons who do not go to public schools or to universities. The majority of the priests of the Church of England have passed through Oxford or Cambridge. The great majority of the people who go to the universities are middle-class people from suburban or provincial homes. The legend that Eton and Harrow and Rugby and Marlborough and Oxford and Cambridge are chiefly frequented by members of the aristocracy imposes upon no one. There are not enough aristocrats to go round them. In any event, most of the aristocracy to-day seem to have but one ambition, to talk like costermongers."

As a result then of lessons given to ordinands at Cambridge, I offer these practical suggestions drawn from such experiences as I have had in my work, in the hope that they may be of value to others.

"There are so many kinds of voices in the world, and none of them is without signification" (1 Cor. xiv. 10).

"He ceas'd; but left so pleasing on their ear
His voice, that list'ning still they seemed to hear."
ODYSSEY. Bk. XIII.

The Voice.

THE Church services may well be divided into two sections of four styles:

A. Speaking	1. <i>Reading.</i>	This section includes Exhortation, Quotation, Preaching, Prayer, and the Scriptures. the latter containing every type of literature: Poetry, History, Narrative, etc. The giving out of Notices, Publication of Banns and Addresses.
	2. <i>Talking</i>	
B. Singing	3. <i>Monotoning</i>	This section includes Precenting and Inflecting on one or more notes. Its branches are varied and include Prayers, Versicles, Litanies, Quotations, Psalms, Hymns, Canticles, Anthems, etc.
	4. <i>Intoning or Chanting</i>	

Both of the forms are dependent on the correct use of the voice and both are closely related to each other. First understand the voice and its production, then train it properly, and the rest will follow naturally.

The human voice is undoubtedly God's greatest gift to man. This is too easily forgotten, till we meet someone who is deaf and dumb. The

means and ways by which utterance is given to sounds which become audible and intelligible to others at first seems natural, but in reality is nothing short of miraculous. Yet in speaking of the voice it must be acknowledged that there is really no such thing, for it is made up of so many parts of delicate machinery, each acting and reacting on the other, that the actual product obtained only may be called by such a name. The voice is human sound made intelligible. But how does it become intelligible? That is the important question.

There is first of all *the mind of man*. The something in man which desires to express itself in some definite intelligible form. This communicates itself to the instruments by which sound is to be formed. And so wonderful and sensitive are all these instruments that the slightest movement is in a mere instant flashed throughout the system.

In this stage we often find a flaw. We meet the stammerer or the stutterer. In so many cases, if not in all, it is true that the remedy is partly a mental one. There are examples of men who only need the suggestion, or an idea, in fact compulsion by another, to carry them along successfully. It is sometimes called weak-mindedness. It can be cured by mental practice with oneself—or perhaps better, aided and abetted by another.

Or it may be that the organs which should respond are not sensitive or active enough.

They may be partly atrophied, for there are examples of men who by a free use of tongue, lips and throat, can be made to untie themselves and to talk quite freely and easily. Often it is a mere tightening of the muscles, a nervous tension of the voice-producing organs.

There are cases of men who possess no aspirates. These can be easily cured by practice. A singing exercise of HA-HE-HO-HI-HOU—in which the aspirate is introduced more readily than in speaking—soon produces the necessary control over the breath and muscular mechanism to produce an easy sounding H in speaking. Sentences containing aspirates should be monotoned as if being read and then spoken in the natural voice. If speaking only is practised the H becomes too emphasised. The loss of the aspirate is caused through lack of habit, and can quickly be restored. None of these cases are incurable. They can all be easily classified, and here comes in the value of the outside teacher. But to return. These voice-producing organs are many.

I. BREATHING.

There is first the breathing apparatus—the lungs. Without breath there can be no sound as an organ is dumb without wind. A motor horn draws in and drives out air to sound, so in the human being. Air is drawn in naturally

by nose or mouth, and this can be done silently and without ostentation or shrugging of the shoulders. The uplift of the shoulders so often visible in choirs, is wrong and unnatural. A trained singer never lifts his shoulders, but draws in breath easily, and quietly, and still in immense quantities. He may be heard if we are near enough to him, but is rarely seen in the course of action. What he does he does quietly. This is the true method. A noisy blowing apparatus is a bad one. Good breathing of course needs constant practice, and no healthier exercise is available. Each day for some minutes stand erect, draw in deep breaths of air and hold it in the chamber which contains the wind pressure called the diaphragm, which lies at the bottom of the ribs and top of the stomach. Let it out gradually and smoothly, not in spasms, till all is expended, holding the hand over the diaphragm to gauge the power and realise the proper effect. This exercise will soon enable even the novice to acquire complete control, and to become generally healthier than he was before. This is essential for sustained and constant speaking and singing, and is one of the first secrets of success. *To know how to breathe rightly.* At first the expending of the breath is difficult, but soon it becomes an easy natural method, quiet and sustained. The machinery needs to be constantly used to act quickly and easily. Examples are known of men who say their lungs are touched or weak,

or not complete—but generally practice in this method eradicates many weaknesses and strengthens the weak spots. There are innumerable cases of men who imagine they are note-deficient and who literally cannot control the sounds they make. This proves to be generally a case of lack of application, and want of wind control. People imagine they can sing without real effort, and yet each note, tone, and idea must be firmly mentalised. Rarely have cases of this kind failed when treated with persistence and care, especially with regard to breathing.

Generally speaking, given a supply of wind pressure under control, and behind it the mind, the next stage is to make the sound required.

II. THE THROAT.

The next important organ is *the throat*. It is like the flue of an organ pipe, and is at the top of the wind pipe. Through this goes the stream of air that is to make the vibrations, when contact is made with the vocal chords. It is a very intricate and delicate instrument, which requires careful treatment. And probably this part of the machinery is the one most abused. How much is heard about the speaker's or singer's throat? What quantities of medicines are bought—what lozenges are sold in the effort of relieving what is so commonly only a case of

mismanagement. It is like trying to oil the parts of a car which is worn or strained in the hope of reinvigorating it. It is a vain hope. To put it simply and in un-scientific terms. The throat is such a sensitive organ, so full of nerve ends, filaments and muscles, that over-pressure, strain, exaggeration and force soon creates friction, over-heating and swelling, that there is little chance of recovery save by rest and disuse for a time till the proper system is adopted. But the machinery may soon become weak by over pressure. It cannot bear too much strain. And this is what is so constantly being demanded of it. And why? Because in nine cases out of ten, the throat is constantly tight and narrowed, the muscles contracted, in the effort to produce sound. Especially is this the case with regard to high notes in speech or song. The throat is wrongly used to force out these expressions or sounds. Being narrowed, tightened, and contracted, the air waves, passing through, force their way and are pushed with great rapidity and energy, and set up inflammation, irritation, and so cause weakness and a sore throat. Here then is the second secret of sound.

The throat must be open, free and easy, and only in this way can be gained the correct pressure of air for the formation of the sounds. Tighten the throat and all good sound is kept back, and is unable to form itself freely, and the throat is damaged by the air pressure.

An open throat. That is the remedy. How is this to be done? It is simple enough when we know how. When we eat we must enable the throat to work easily. You may grasp food by thrusting out the chin, but it is impossible to swallow it in that grasping attitude. Downward pressure of the chin is the way to open the throat, as we know too well if we have a "frog in the throat." We swallow by pulling the chin in towards the chest. So in speaking and singing. Till we become adept and natural, the only way is to practice this simple method. The golden rule is *to drop the chin to open the throat*. A simple exercise, then, is to practice the dropping of the jaw, and this can be done either with the mouth shut or open, and until this is learnt there can never be complete freedom of action in the throat. Perhaps the best example of this is the big yawn which people make when they are tired. They relax all their muscles, extend their arms, and let loose a deep round note O with ease and freedom. It must be remembered that all this can only be successfully accomplished if and when the body is fully relaxed. As in all games, for example, a free natural position, without any cramped style, is essential, so in speaking or singing this is doubly essential to ensure the muscles of the throat being in their natural free and easy position.

Now just as a final example. Note a good singer who wishes to sing a high note, or a speaker

who wishes to get breadth and depth—neither strain the voice by forcing the chin or head forward, for this only shuts up the aperture in the throat, but rather the chin and head if anything go down. This action is often exaggerated by buffoons who imitate the tenor singer on a concert platform by holding the music low, standing on tiptoes, and forcing the head down. But it is the true method of production, and is only concealed by the real singer who has complete control of his muscles, and can therefore hide up his real action of dropping his jaw by placing his head in any position. Apart from colds and real sore throats, which may be due to other causes, there is no reason why any one should suffer from throat troubles if this is once mastered. I repeat, a speaker's or singer's throat generally means mismanagement.

VOCAL CHORDS. Next in importance are the *Vocal Chords*, which are situated in the throat, and are the actual media for the production of sound. The air is forced out of the lungs, through the windpipe, and thereby sets the vibratory chords in the throat in motion. These chords need exercise and strengthening, and of course may be rendered useless by severe colds or sore throats. Colds in some cases *seem* to strengthen the voice to the actual user, for he hears his own voice more easily inside him, but the voice is bound to be weakened and the chords strained if used too much. Breath or air then passing through these vibratory chords

are the main sound centres. But these sounds will be mere noises, and be unintelligible unless the process be continued further.

III. THE MOUTH.

The mouth is the third factor in the process, if we may divide it into three stages. (1) Breath (2) Throat and (3) Mouth. The mouth is the machine for the formation of definite noises and sounds. It is formed of a great network of nerves which are controlled by the mind and formed in accordance with the expression of the brain. It acts as a sound box.

There are three divisions in this organ. (1) The Nose, (2) The Tongue and the Teeth, (3) The Lips. These each play their part, but are mutually dependent the one on the other. It is possible to make a subdued sound with closed mouth—that is with clenched teeth, lips tight, and even the tongue curled up. But it cannot be broadcasted. In this case the sound is diverted to the nasal cavity and so becomes more twangy, thinner and weaker.

(1) THE NOSE. This is a highly important feature. Many people with nasal deformities are much hindered in speaking and singing—for the channels of the nose should be free and open for good sound production. Operations are often necessary, as in the throat, to ensure success. Now there are what are known as two

registers in the voice, though really they are *one* of course. There is the so-called chest (low) register and the head (high) register. We will keep these terms, but it will be remembered that no vocal sound can emanate from either.

The chest register is produced by the full or entire vibration of the vocal chords. The head register is produced by partly contracting the vocal chords and directing the air to the roof of the mouth or back of the head. These can be discovered by humming the sound with closed lips, and the result is a tickling sensation at the back of the nose in the head. An entirely nasal quality is unpleasant, but a true combination of chest and nasal tone is both easy and pleasant to listen to. So if we either sing or speak in low tones we find the throat vibrations are strongest, and when we raise the tone above say A or B—it differs slightly in some cases—the nasal vibrations come into use. And in fact, in all sound, some nasal vibration is always of value save in the lowest tones. Intoning and monotoning especially demands a free use of the nasal vibrations.

(2) THE TONGUE AND TEETH. The tongue comes next. This is indeed the most unruly member. Its natural position is to lie flat on the bottom of the jaw, until it is needed for the expression of consonant sounds. It is used naturally to make the *explosions* required for consonants like D and T, etc. These are mere flicks of the tongue against the teeth or

mouth. But so sensitive are the various muscles of this organ that at the slightest effort in speaking or singing it is inclined to curl up at once, and block the sound. This is mere muscular contraction. This needs control, for it may deaden the sound, and completely hinder the true enunciation of letters. People with lisps, stammerers and stutterers often require continuous tongue practice, so that it shall obey the dictates of the mind freely and spontaneously. The only movement of the tongue should be a forward one—never backward. It should lie naturally in the bed of the mouth. It should flick out consonants in front of the mouth, and by pressing the tip of the tongue against the front teeth below. Sounds like E, etc., are easily produced without widening the mouth. Some people would advocate that system, especially in singing. The teeth are most valuable adjuncts helping the tongue, and also act as a sound box partly. The tongue should touch the front teeth generally.

(3) THE LIPS. These are important controls in the formation of sounds and need much attention. They are highly nervous centres, but practice also can bring them into subjection. The lips are so frequently neglected by most people, and in some cases are often used too excessively. A careful control with freedom of formation is what is most needed. They are used for the formation of consonant sounds like P, B, M, etc., all of which are explosive sounds,

sudden, sharp, and distinct, as well as the vowel sounds like O, OU, OO, E., etc. With a free open mouth one can utter sounds, guttural generally or nasal, but only with the true use of tongue and teeth, and the lips, can any definite expression be given to sound or noise. These each require complete freedom of action. So often both speakers and singers become tonguetied, and lose control of the lips, and this so often is the result of wrong throat action, the muscles being completely interdependent that each is immediately affected by the other. One rule is of infinite value for the beginner, and that is to *open the mouth*. The sound must be allowed to come out. Tight, compressed mouths are the cause of so many unpleasant noises in the world. Only after continual practice, when the novice has completely got control of all the sound formation muscles, and is able to open the throat wide, and use the tongue and lips glibly, at the same time keeping the chin down, can he afford to speak or sing with partially closed mouth. If many speakers and singers of renown seem never to open their mouths wide, it is only because they have learnt the secret of dropping the jaw internally without opening the mouth. This can be practised with closed mouth to advantage.

So far, then, we have discussed the formation of sound and find that the human voice is made up of these parts—the breath, the throat, and vocal chords, the tongue, teeth and lips. It is a

complex organisation, and needs constant use and practice to strengthen and control each part of it—only we need to realise more clearly that the voice, whatever it is, which has become unnatural by wrong usage, can be turned into a natural, free and easy piece of mechanism which can be a delight both to the user and to the listener.

I would strongly recommend to all who are interested in the physical aspects of sound generally, and singing or speaking especially, a book on "Sound," by J. W. Capstick, M.A., Fellow of Trinity College, Cambridge (University Press).

"We use great plainness of speech . . ." (2 Cor. iii. 12).

"Except ye utter by the tongue words easy to be understood, how shall it be known what is spoken? For ye shall speak into the air" (1 Cor. xiv. 9).

"Mend your speech a little, lest it mar your fortunes" (*King Lear*, Act I, Sc. 1).

On Speaking.

WE will now go on to discuss more particularly the ways and methods of speaking. This is a common practice with all people alike, though all differ in some respects in their manner of speaking. Some speak naturally, some affectedly, others badly, while some are afflicted by dialects which may be pleasing or the opposite. A dialect—the form or idiom of speech peculiar to a province or district is often desirable and pleasant. In many cases it is the result of association with the original tongue or language—compare the Irish, Welsh or Scotch tongues. These brogues give a peculiar flavour to speech. The more provincial dialects which are so often the result of association with neighbouring peoples or of topographical conditions or of want of education and care are less acceptable, and are both unpleasant in sound and ungrammatical in speech. The conditions of life and trades of a people affect their tongues, and a bad pronunciation is not to be confused with a good provincialism. Certainly dialects affect

song sound, as it is undoubtedly true that the best singers come from the big, open-throated men of the Yorkshire dales or Lancashire hills. Others are hindered by malformations or by wrong production, which has been allowed to proceed unhindered. Speech is probably of more immediate interest to the majority, for many, we find, openly profess to be quite unmusical or non-musical and to have no idea of song. This is usually a wrong diagnosis of their own case. In my experience I believe these people to be rarities. All men I find have some sound-expression in song of some sort, though it may be very undefinable and trying to the musical ear, yet they can generally hum or whistle. But it is true to say, I believe, that *song sound* if we may so term it as opposed to *speech sound*, is of inestimable value in the production of correct speech. In cases of so-called non-musical men, I have found that by beginning with song sounds it has been possible to do much with their speech sounds. For singing and speaking have so much in common. And it is my custom to proceed first with singing and then go on to the latter with good results. The next chapter on singing, if so desired, may be read first in place of this.

We learn to produce speech sounds, I suppose, mainly by imitation. We therefore pick up dialects and sound peculiarities easily. In later life these often disappear, but traces generally remain. Most men at the time of ordination,

if they have mixed freely with others at school or university may have adopted certain forms of speech, others less fortunate may have retained the dialects of the home and surroundings. These can be cured with care and patience. Dialects are not at all unwelcomed if they are properly formed, and are often attractive. But speech generally in most people is produced haphazard, and the general tendency is to speak in a monotonous manner. It is rare to find a conversationalist who is really bright—this is perhaps partly a result of the depressing times through which we have recently passed in the last ten years—but the rising generations may have no excuse of this kind.

The voice in speaking can be made attractive. It requires first of all freedom of action—in fact the same rules apply to speaking as well as singing. The breath, the throat, the tongue, and lips all should work in harmony and freedom—that is the golden rule—and this can be best acquired in my opinion by singing exercises.

Given this freedom then, the next important item is the production of vowel sounds. Few people realise that all sounds really are vowel sounds. If you listen to the sounds in the world, they are all of vowel quality. A motor horn for example, a whistle or anything, the wind, or bells, all produce really an A, Ah, O, OO, E or I sound. These sounds are the only carrying sounds. All others like the consonants, are mere explosions made by the click of the tongue

or lips, and they cut off the sounding value of the vowels, and are hardly audible. You cannot sound any consonant without attaching to it a vowel. D pronounced in speech is De—otherwise it is merely a slight flick, just as you might flick your thumb and finger to make a click, as it is called. These sounds cannot be sustained. Note the case of the milkman. He wishes to announce his presence. Quite unconsciously he finds an I sound a very difficult one to produce with effect, in fact it sounds as *meelk*, but only a trained man can make this really effective, so to use his final consonants with effect he tacks on an easier vowel which rings through the house, and makes it *Meelko*, with the accent on the latter. Also the paper boy too, shouts out easily the vowel sounds *paper*, while the consonants almost disappear, though *pa* is easier than *a* alone. A less experienced youth finds *er* more difficult, and so emphasises the *a* sound, viz., *paper*.

All this is of value. The vowel sounds are the important vehicles of transmitting speech, and if they are neglected, as they so often are, these sounds become unintelligible.

Vowels, if I may so put it, and this is especially true with regard to singing and monotoning, are like the clothes-line on which are hung all the articles for drying on a washing day—so vowels are the chords which carry all the consonants and sounds of expression in speaking and singing, on them we hang our consonants.

The first need, then, is to get the vowel sounds open and distinct, by opening the throat and mouth freely, and allowing the lips to form the sounds naturally. The singing of vowel sounds helps distinctly in this process—this we will discuss later. We shall find, too, by this means, that it is possible, in speaking, to emphasise or lengthen a word by the use of the vowel sounds in the word. Short words are always the most difficult to enunciate well and easily, and short sentences, especially in church, if rushed through, tend to sound absurd. Take an example—"Let us pray"—the one sound easiest to the ordinary person is the A sound in "pray," and you so constantly hear this effect—*Leuspray*, as if it were one word. To overcome this there is no need to divide up the words, this sounds as bad, and makes it jerky. The three vowels are E, U and A, the two former are more difficult, but by practice it is quite possible to say this phrase naturally and slowly, and quite sustained by the proper use of the vowels. *Le-t* (tongue and teeth explosion) *ū-s* (explosion) *Prā-y* (this becomes almost a diphthong like *œ*, which, like vowel *a*, can be sustained).

The same applies to the Lord's Prayer:

Oū|r Fā|thē|r w̄hī|-ch ār|t ī|n hēā|v|ē|n
this so often is heard as follows:

Ā Fāth(er), ch ārt ihev̄n.

Note the need of the opening O or Ou sound with lips curved—the *er* sound at the end of *Father*.

Whi—a vowel sound made easier by the wh—the ēn of heaven. Then the R sounds which, if not rolled, must be tinged with an e as in Ou-er—the explosions th—a slight wind sound with tongue and teeth with the e—the. ch—t—n—v, etc., all of these disturbing the previous vowel sound and leading to a fresh one or closing a word. Perhaps we may say that there is no prayer more useful, curiously enough, than the Lord's Prayer for use in good production. It contains such a variety of words and especially short words which are so generally difficult and neglected. Let me then give it in full marking the vowel sounds and the explosions.

Oū|r Fā|thē|r whi|ch ✓ ar|t ī|n heā|v|ē|n,
 Hā|llōw|ē|d bē Thȳ nā|mě, Thy kī|ng|dō|m
 cō|mě. Thȳ | wī|ll bē dō|ně in eā|rth ā|s
 īt ī|s ī|n heā|v|ē|n. Gī|vē✓ū|s thī|s dā|y
 ✓ōū|r dai|ly brēa|d, Ān|d fōr|gī|vē✓ū|s ōū|r
 trē|s|pā|ssēs, ā|s wē fōr|gī|vē thē|m thā|t
 trē|s|pā|ss ā|gaī|nst u|s, a|nd leā|d✓u|s nō|t
 īn|to tē|mp|ta|tīō|n, Bū|t dē|lī|vē|r ✓u|s
 frō|m ē|vī|l.

If this is practised by giving due exaggeration to the vowel sounds marked, and listening carefully to the explosions after and before them, it will soon become clear how important the vowel sounds are. This must be practised *very slowly*. At first, perhaps, the tendency will be to drawl, or to be sing-song, but after a while this will wear off. It should not be cultivated

as a system. It is one of the most difficult things to get men to speak or read really slowly, and especially in a big building like a church. But it is one of the essentials for ensuring success to begin with. When once the true value of sounds is realised, the speed matters little, for the formation comes naturally, easily and clearly, and one can go fast or slow and always be distinct.

This system is useful in the matter of declaiming or of emphasising points in our reading. Take some examples. "Repent ye, for the kingdom of heaven is at hand." This is a short quotation of generally difficult sounds—e's and i's mostly, and generally it is so rushed and badly declaimed that one's attention is drawn chiefly to the word "hand," being an open A sound. Only by strict attention and practice in the E sounds and explosions can such a sentence really appeal in a meaning way. A difficulty too, is so often found in beginning a collect or prayer or any reading or singing which begins with an open vowel sound—such as *O* God, etc. The mind must give attention to this, and the vowel be properly formed if it is to be properly sounded. With a consonant it is different—as *And*. The tendency here is to stress the vowel excessively, which is a mistake. In the reading of the lessons we so often hear the emphasis laid on the conjunction An|d it came to pass, or Theln he went into the city, etc. This is quite wrong. I will deal later with the church

service generally. These are remarks in passing. So the constant use and practice of vowel sounds is most valuable. They must on no account be mouthed, but being open sounds must be allowed to flow out freely and distinctly.

Another important matter is to try to listen to ourselves. We should be able in time to tell what sort of sound we are producing. This is a very valuable gift. But it needs careful usage. It may become a dangerous one if over emphasised. There are cases of men who find it difficult to speak or sing without listening to the effect always. Some I know are in the habit of closing one ear while singing or speaking. This is a bad habit and unnatural.

The speaking voice, as in singing, if allowed to be monotonous, loses its force and power of appeal. The singing that is most attractive is varied. It has its ups and downs. So in speaking. Variety appeals most to the hearers, but it must be used with discretion. A jerky voice, now high and low, with sudden jumps and falls, is irritating in the extreme—the monotonous voice, so common in church, is soporific. The tendency in church is to be monotonous and to drop at each sentence, rather than to rise. Yet there is no justification for this. Another method is to commence a sentence on a high note, and drop, caused, no doubt, by forcing the opening words. It is common in reading the lessons. This method should be reversed. Start

simply, and rise to the important point. It is interesting to get some musical person to draw a chart of your voice, as you read or speak. I have tried it with ordinand pupils, and it reveals to them the curious monotony of their speaking voice. Most men, it is found, have a note of their own; it differs in one and the other. This is the point from which and to which they always work, for the rest the voice rarely rises above it, and usually drops severely.

It can be best explained perhaps by charts of countries; a flat country is dull and monotonous; one with variations, slight rises and falls, all continuous and converging one into the other, is pleasant; while a rugged land with sudden rises and falls, sheer ups and downs from one level, is the least attractive. So with the voice. What is needed is a careful modulation rising and falling, not by leaps and bounds, but in a sustained manner, so that people may be carried gently from one level to the other, and their interest never allowed to lag. We may remember, too, that the uplift in the voice, if properly used, rouses and appeals, just as the high notes in a song lift up the audience to heights of thought and interest, but sudden rises only perturb. In the ordinary cause of speech in daily life no one dreams of using such methods as we adopt in church. And yet surely the people will expect to hear the same sounds in church, only better expressed, and in a more reverential manner. But reverence does not

mean distorting words and sentences and making them unintelligible, meaningless and mournful.

The correct manner and deportment is necessary. In everything be natural. That is the greatest need. Stand straight, head erect, but not strained or pushed forward, with all the muscles relaxed—no grasping of the desks or movement of the body. A free stance and free action is essential to success, as it is in all games and in all the work of life. Don't allow yourself to be cramped. Practice is the only true remedy. And there is never any need to force the voice or to shout. Clearly produced free speech will carry anywhere with ordered breath and throat production, but if the buildings are too large, then the best carrier of sounds is by intoning and singing. But this we will deal with later.

In conducting the services of the Church there is one golden rule to remember. There is all the difference between "*speaking to*" and "*speaking at*" people. Never speak at them. No one likes to be ordered about, least of all in church. The military voice of command is well in the field, but ineffective in church. The constant speaking or reading to empty benches which the clergy have to submit to, often tends to produce this attitude on the Sunday. But if there is this danger, let them read and speak silently to themselves in the daily offices. Don't speak *at* the people as if they were benches or statues of stone—and listen to yourself. This applies

as a system. It is one of the most difficult things to get men to speak or read really slowly, and especially in a big building like a church. But it is one of the essentials for ensuring success to begin with. When once the true value of sounds is realised, the speed matters little, for the formation comes naturally, easily and clearly, and one can go fast or slow and always be distinct.

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most particularly in taking services for the young. It is useful to practise reading a lesson or giving an address to children, even in an empty church—to adopt a style that will attract them, or if reading a story book to them—to be simple and natural and not too clerical to emphasise the important points which will appeal to children. In short to read to others as you would be read to,—*And never read at them.*

A few remarks, however, about the portions of the church services which are usually read may be of value. These vary greatly in character. There are declamatory sections, e.g. the opening sentences, calling the people to repentance and confession, consisting of quotations from different sources. These should be read loudly, as a call to the people, and moderately monotoned. Cf. The Muezzin. The Exhortation that follows is of an entirely different character. It is an appeal, an explanation on the reasons for church worship. Here there is room for a reasoned variety and a real intellectual expression, as if it were a homily or prescribed sermon, e.g. You can emphasize the four reasons given for coming to church. Many people don't know. And don't stress the first words, e.g. *Dearly* beloved—when *Brethren* is the accent. The confession should be said or sung on a low quiet note, as also the Lord's Prayer. The Absolution, on the other hand, is different again, as are all the prayers, and

should be expressed in a humbler, quieter, subdued tone.

THE LESSONS. These require much greater care and attention. They are usually too hurried, and read without attaching any real meaning to them, and in no part of the service can variation be used with such effect as in these. The Old and the New Testaments require different treatment, as do many of the books in those divisions. The great contrasts in style are so marked. Take for example these passages for instruction.

“Lo, everyone that thirsteth.” Is. lv.

and contrast it in style with

“Whoso drinketh of this water.” S. John iv. 13, etc.

The one reminiscent of the prophetic water carrier of the East, shouting his wares through the noisy crowded Eastern street; the other, a calm, quiet simple talk to a woman at the deserted well of Samaria. Pictures they are which need to be painted anew for modern introspection, and yet to retain their ancient settings. The method of suggestion must be brought into play. There is narrative, discourse, denunciation, poetry, history, every form, in fact, of speech typified here—and without being over dramatic, which is never to be encouraged, the reading of these books offers the finest opportunity to the careful student. They

can be given out with new light each time of reading.

The introduction to the Lessons is an important matter. "Here beginneth the 6th verse of the 20th chapter of Exodus." This is so often proclaimed with such force and vigour as if it were the important point in the reading, whereas it is the least important. Generally the emphasis is placed on the first two words, whereas this should be given to the *verse* and *chapter*. All emphasis on the first words in singing or speaking is wrong, for these words are usually of little significance. Most openings should be light and easy, and without prominence. e.g. "Then Jesus went up to Jerusalem"—no emphasis is required on the word *Then*. The fact is the going up to *Jerusalem*. The Introduction should be given out in a natural simple tone and voice, and not even monotoned if possible. A safe rule is to go as *slow as you can, and as fast as you must* and, *to throw the accent in as far as you can*. It is extraordinarily difficult to read slowly anywhere, and more so in church. *Pauses* are essential. What seem like minutes to a speaker, are really merely breathing spaces often to the congregation, and it is difficult to over-exaggerate them. Again, never forget that words and phrases, etc., which are often well known to the clergy, and are often mumbled as a result, are often unknown to the people. Clear enunciation is essential. Exaggeration is unnecessary and tedious to listen to. Low

mumbling is never effective or efficient. The reading of notices should be given out in the natural speaking voice, as if talking to people loudly in any ordinary society. But above all the appeal for *naturalness* in church perhaps covers everything. As soon as we become unnatural all our efforts are spoiled.

In speech, then, we must be free and easy, clear and distinct; slow enough to be distinct, varied in our modulations, seemly and sustained, rhythmical and pleasant, contrasted and yet subdued, reverential and dignified. And finally, *never* imitate others. This is fatal. *Each* must develop *his* own gifts in *his* own individual way. But *each* can correct *his* faults. These suggestions may help *each* in some way to accomplish this.

Themistocles once said that a man's discourse was like to a rich Persian carpet, the beautiful figures and patterns of which can be shown only by spreading and extending it out; when it is contracted and folded up, they are obscured and lost.

"A few can touch the magic spring,
And noisy Fame is proud to win them:
Alas! for those that never sing
But die with all their music in them "

O. W. HOLMES.

"Thou art unto them as a very lovely song of one that hath
a pleasant voice" (Ezek. xxxiii. 32).

On Singing.

AND now with regard to singing. This book does not attempt to teach the art or science of singing. Nor is this the important factor in clerical work. But it is an essential to Public Worship, if music is to play the part it can in beautifying it, that the clergy should know the simple elementary truths about speaking and singing. The clerical musical outfit is a small one and all that is demanded of them is that it should be used systematically to enable them to do their part in a satisfactory manner. The careless slovenly mannerisms of the clergy in the conduct of the public services is much to be deplored, and does untold harm. Singing, then, in this chapter, deals only with those elementary and necessary rules which should enable the clergyman to perform his duties with ease and with satisfaction to all. There is no need to be a singer, in the real sense of the word, to conduct a service well. This has been proved time after time. It is necessary, however, to know how to sing, apart from making a noise; and secondly to rehearse privately the parts of the service which require a musical setting. This includes *monotoning*,

which is chanting on one note, and *intoning*, which is chanting on more notes than one, with inflexions. The demand on the clergy is extraordinarily light from a musical point of view. All that is really required of them is to be able to sing on a given note, with clearness, articulation and fullness. The further use of two or three notes is sufficient for most purposes, either a G, A $\flat$, or A, rarely higher. And then to drop from this, the reciting note, to a third, and up to the next note (really the leading note), say from G to E and F $\sharp$, and so on in any of the three principal keys for intoning. Once accomplished, this can of course be done in any key whatever. Then often there is the low note on the open sentence, which is a fifth or fourth below the key or reciting note—say C—then for the next versicle up to the third and fifth the reciting note, to A and back to G.

The complete outfit can be given in a few words. You take a note as the reciting note for the service. Supposing we take A. The opening sentence will be on D. The next will be F $\sharp$, A, B, A. Then A generally with a few inflexions at the close of the versicles. All other notes that are necessary are simply

C E G and A. D $\flat$ F A $\flat$ B $\flat$. D F $\sharp$ A and B.

The same intervals only differing in pitch.

The practise of these is all that is demanded of the clergy. It can be seen how simple and easy is the requirement, needing but a little

care and practice. And considering how often the clergy sing to so many hundreds of people—which is the desire of many a concert singer—how careful and correct their methods should be. Practice, is required to make perfect. And there are few men, if any, who can ever be put aside as incompetent or incapable. Many men say “they cannot possibly sing,” but how many there are who completely misjudge their powers. I have not yet come across a hopeless case. There are men who have indifferent musical ears. They find it difficult to pitch on a note, but this can be acquired and assisted by organ or tuning fork. It often is cured by mere concentration. Lack of interest in the subject is often the cause of lack of pitch. The number of notes is so few that by constant monotoning at home it is easily acquired. Others find intervals hard, others have notes of their own, but sometimes cannot take one, and so on, but with recognition. Most men, however, it seems, do not know that the way to sing is by *opening the mouth*—an elementary truth. With regard to this primary rule, this scheme is worth trying; the mouth can be held open by a piece of match stick fixed between the teeth and the vowel sounds, such as A, AH, I, E, etc., are sung.

Now in singing or monotoning the same rules apply, which deal with speaking. Only from experience I have found that though it is more natural for most men to speak first rather than to sing, yet singing practice enables them to

develop their speaking powers enormously. For after all the principles are the same in both cases. But here let me indicate definitely some singing exercises which may be of use. Deep breathing exercises are essential. Practice dropping the jaw freely, so as to open the throat and keep the muscles supple. This can be done either with open mouth or closed. All these exercises should be done if possible, before a mirror. Get into the way of allowing the tongue to rest naturally and easily on the bottom of the jaw, always touching the teeth in front. Watch it and if too disobedient, stick it out altogether and sing with the tongue over the lip. To begin with do not avoid making faces. Then apply the vowel sounds on a note of any sort, the lower register first, anything up to G say. The match stick remedy may be used to open the mouth more widely. An open mouth is most important, till one learns like a real singer to control the throat without doing so. On the note E, sing A, E, I, O, U, and if desired alter the vowels rather as diphthongs—AI, EE, OO, OU, and so on, as discretion suggests. At first sing them singly and sustain them, then sing them as one phrase in one breath joining each vowel to the next. First slowly then quickening up. Listen to the sounds. They must be easy, without any forcing, big, deep, and round. Use the lips freely, and the tongue lightly with always a forward movement. With regard to depth, let me say a word. The

best example of this is when any one naturally makes a large yawn or guffaw, by stretching out the arms, opening the mouth, and emitting a large deep O which resounds in a wonderful manner. That is the kind of freedom and depth which is necessary in all notes, and can be partially acquired by adopting this system in practice. Never allow the muscles to contract in any part of the body, arms, hands, shoulders or limbs. Be free and easy. Move the body or head if necessary. Watch all this carefully. Then with regard to the higher notes, and it is as well to proceed with these though less required in the actual work. These higher registers are thrown up into the head or nasal cavities. To practice these one method is to shut the mouth, yet dropping the jaw, and to sing nasally MA, ME, MI, MO, MU. It will be found that with the closed mouth it is possible to hum notes much higher than one imagined or that one could do with the open mouth.

From this one can then go on to *monotoning*. Now this requires all the aforesaid qualities to make it easy in action and sound. And the more nasal perhaps the better the effect. Of Eglentyne, the Nun, Chaucer writes :

“Ful wel she sang the service divyne
Entuned in her nose ful semely.”

It is easier to produce simple and pleasing results by a good mixture of openness and nasal qualities. But the latter must not be exaggerated. It needs the former qualities to give it power and

tone. Take a prayer, the Lord's Prayer,—the most useful practical test, if sung slowly, and with the use of the diagram in the former chapter—or a collect, and try the effect; and note the importance of fixing the lips for an open vowel tone if it comes first, e.g. O God, etc.—O sounds. Concentrate on the vowel sounds for carrying power, and throw in all the explosions simply and clearly with the tongue and lips, but don't try to say them or even exaggerate them. The vowel tone will carry them only they *must be exploded* to sound. If one notices it, any monotoning is really very like the playing on a Jew's harp, which we knew as boys. A twangy sound of vowels, all resonant and smoothly converging the one into the other, e.g. a-e-i-o-u continuously sung rather nasal. And if you were to go and sit in some corner of St. Paul's or Westminster you will often hear the same effect—all the vowel sounds coming through in a perfect blend and smoothly, yet the consonants may have become lost. It is possible, knowing the prayer, to distinguish it by these means. But big buildings so often swallow up the explosions, but prove the travelling value of vowel sounds. But once the trick, if one may call it so, of monotoning is discovered, it is extraordinarily easy and simple and becomes a fixed habit. Only get the right trick. Only remember always not to cut off the words and disjoint them. Sing in rhythmical phrasing, using the vowel changes only and not the consonant changes.

With regard to the Versicles. Those should be sung smoothly and straight without any breaks, in one breath and not in a jerky fashion. Here again the vowel sounds are all of value, and no short notes are really needed. It is not thus: Ō Gōd, sāve thē Kīng, but Ō Gōd sāve thē King—smooth and broad in every case. The shorter words without emphasis really need more lengthening, if anything, in the vowel. Commas are of little significance in the singing of these sentences. Never take breath in the middle or any part of them.

I am taking it for granted only that the service of public worship is *said* except from the opening versicle, O Lord open thou our lips, to the end of the third collect, for this is the truly musical portion of the service. It can be seen then how simple and easy are the requirements of the clergy.

I might go on to discuss a little the singing of the Plain-song in the Holy Eucharist. It is a common use to-day to sing sometimes the Comfortable Words up to the Sanctus. In this case, of course, it is essential that careful practice should be given, as these parts of the service require special treatment, and sometimes over-tax the Celebrant. If he is not capable of singing them, let him be content with a simple monotone. If he can with success, let him follow say the settings in the Cathedral Psalter, which are useful for the Celebrant, if not altogether satisfactory for organ accompaniments.

In fact that book, at present, should be of value to every ordinand, as it sets out the usual course of the service, and he may well be advised to follow its instructions.

The Plain-songs give clear evidence of the use and need of vowel singing, as so many of them are sung on two or three notes. e.g. Lift up your hearts." Lee (on three notes) ft up yōu-r hear-ts. All these melodies should be sung very smoothly, without jerking up to any of the higher notes as in, "It is very meet," etc., and "O Lord," noting where to put proper stress, e.g. not on the O, but running on simply giving vowel tone to each word. These settings then must be carefully studied as things requiring special attention, and they can only prove satisfactory, if real attention has been given to the ordinary rules of production already stated. For the same rules apply to them as to monotoning and intoning. The Litany is easy and pleasant to sing, and contains no difficulties other than those already dealt with. It is monotoning with inflexions. It does demand good breath power.

It can be seen then that the main crux of the whole matter lies in the careful preparation, practice and study of the elementary rules and laws, if any real advance is to be made. The execution of these duties is a simple and pleasant thing, if only the machinery is so set in order in the first place to make it so. It lies very much with the individual to see that this is so.

Simple Exercises for Singing.

I. Take in and let out breath gently and slowly. Stand at ease—never at attention. Open the mouth—by dropping the jaw. Keep tongue touching lower teeth and quite easy, lying on bottom of the jaw—or protruding a little over the lower lip.

Then say A, Ah, E, I, O, OO, continuously, using the lips freely.

II. Strike a note, any between C and G. Listen carefully—sound it—continue till you hit it correctly, and hold on to it when you get it. If any difficulty then sing the vowels slowly upon that note—one at a time—taking breath between each and holding them on as long as you can. Watch your mouth in a mirror. Move the lips freely for each vowel formation.

III. Then use a variety of notes, one at a time, in the lower register from C to G, and gradually allow the vowels to flow into one another till they become like one phrase changing in sound, and sing as many times as breathing will allow. This should make all the movements flexible. The throat and all muscles must be easy. If necessary walk about to get more freedom. Do not hunch up the shoulders. The notes should become easy and have a ringing, carrying power.

IV. Then try the same monotoning, using the Lord's Prayer—sung on a note *very slowly* stressing the vowels and rather avoiding the consonants. *Take care of the vowels and the consonants will take care of themselves.* Use lips freely for formation of vowel sounds.

Before singing the words—practice on the vowel sounds to get the right tone and movement—then go direct on to the prayer. Breathe at end of each sentence if necessary. Try to avoid breaks. Keep it all sustained and be careful of the small words, giving all vowels equal length.

V. Then try a higher note, say A. First sing these by closing the mouth, drop the jaw inside, and let the sound reverberate inside—a nasal twang. If you hold your nose it will be found, of course that all the sound disappears.

Then sing the vowels with an M sound attached MA, ME, etc. The first part M with closed lips Then open the mouth and let out the sound—throat and nasal combined—like a big MA sound. Do this slowly with every vowel—rather like the bleat of a sheep.—B closed lips; BAA—open mouth.

This can be tried with all labials. Get nasal resonance for the higher register and go on as high as possible. It is surprising how high one can sing by humming. Open the mouth and try to combine both effects in one for the correct note.

VI. This brings us on to consonants. People are inclined to over-stress these. They are mere explosions and only need to be made by the use of the tongue or lips or throat to be effective. If over-done they sound unpleasant, for to make a consonant sound actually, means adding a vowel to it and so over-lading the word.

Say the word MAN and notice the action

- (1) Lips closed. M.
- (2) Open for vowel. A.
- (3) Tongue touches roof of mouth near teeth. N.

The only sung sound is A, and all that is required is to attach these clicks or explosions to make the word. The explosions carry far with the vowel sound if that is correctly produced.

Try any words beginning with short words and *very slowly*, noting the mechanism of the throat, lips and tongue in forming the consonants. Then sing the same words on a note and make all movements very decided.

VII. Combine all these and practise scales, up and down, five notes at a time, C to G, and so on upwards as far as desired or possible with ease, combining the tones mentioned above, open and closed.

For all high notes practice with closed mouth first—then open—in one action. Then by intervals C, E, G, in different scales—up and down—on vowels.

Then go on to the versicles, beginning with the Gloria, which is monotoned, and then the other simpler ones with inflexions.

In singing prayers or the versicles, try to pick out the vowel sounds alone, then tack on the consonants to them, by a free use of the lips, tongue, teeth and throat.

Try to memorise notes, such as G and A and notice sounds in the world about you, e.g. the pitch of the bells in Church, these are a help and not a hindrance.

The Services of Public Worship.

MATTINS and Evensong are the recognised forms of public worship. They contain every type of literary expression: Quotation, Exhortation, Prayer, Reading, Speaking, etc. These, if not sung, all require a different interpretation and the voice can be attuned to produce each effect satisfactorily. That each of these modes of expression differ is only too patent—if one compares the mode of talking to or exhorting people, and that of praying to God. To use absolutely the same tone throughout produces a monotonous dullness, and it were better to *sing* all on one note, i.e. to monotone rather than, as is possible, to *speak* on one note, for this is always an unsatisfactory method.

Quotation requires to be emphasized by means of a break and a change of the voice tone. It demands a certain smoothness and evenness of tone, and an uplifting of the voice, also a change of colour for the various types of expression.

Exhortation, on the other hand, may be greatly varied. More emphasis can be used, stronger marks of light and shade. Full use of the voice can be made.

Prayer is more subdued—on a lower note, and is less forcible—emphatic, etc., and requires

little variation, and so monotoning always is effective in this mode of expression.

Reading calls for every kind of expression. The full use of everything the voice can produce only as in everything—it is generally the mean, and not the extreme that is the most effective method. Violent dramatic reading with sudden ups and downs is not only distracting, it is extremely inartistic.

In talking or making announcements use the simple ordinary half tone of the voice. Everyone possesses the half or full tone. The one for private, the other for public use.

One needs to realise the difference in these two, and to know when to use them satisfactorily.

Listening to one's voice in singing is generally not to be encouraged, but listening to the speaking voice is as a rule almost an essential to success, to know how to make the voice effective and not dull, to give colour and light and shade, to give variety and change, and to be able to alter the power.

Now with regard to the daily services.

The Service. *The opening sentence* is a call to repentance and confession, and should be read as a quotation from the Scriptures. Each of these sentences should be declaimed

as a rousing call, like the Muezzin, using all the vowel values, and not mumbled or gabbled through. e.g.

Rēpēnt yē, fōr thē Kīngdōm ōf Hēavēn
is āt hānd.

Perhaps a rather more level tone might be used in all these quotations—almost a spoken monotone. The E sounds in the example given are particularly difficult, and need a widening of the mouth to enunciate them properly.

A slight pause and then:

The Exhortation should be spoken naturally, as if speaking to people from the pulpit, so that the reasons for public worship may be clearly understood. No accent should be placed on the opening words, such as Dēarly—Brethren is the term to be emphasised. Note “The Scripture moveth us”—This is the reason of our gathering together—and why? “To acknowledge and confess.”—It is customary to shorten this Exhortation by proceeding on to “Wherefore,” with a decided accent on this word, which, of course, is entirely out of place.

This shortening is to be deplored, unless under special circumstances for it omits the specific reasons for the use of public worship in our churches. These are clearly stated, and should be carefully emphasised. (1) To render thanks. (2) To set forth His most worthy praise. (3) To

hear His most Holy Word. (4) To ask those things that are requisite for *the body* as well as the soul.

Pauses are essential between these headings so as to explain what are the objects of church going. Then comes the closing sentence: "Wherefore I beseech you, etc." The most difficult phrase is the ending one, "saying after me." No emphasis should be made on the last word; rather the accent should fall on the first word: "sāyīng after mē," with a sort of diminuendo, and yet holding on the e sound at the close, so as not to be too abrupt.

There are three distinct sections in this wonderful piece of English, with points of great value in each.

Strive to reach those points, and never to emphasise the opening words, which are really of little value. Conjunctions and exclamations should be spoken quietly, but never emphasised. Yet this is the besetting sin of most clergy. Always throw the accent in as far as possible into any sentence, and lead the minds of the people up, even by the tone of the voice, to the important point, and then let them down again to terra firma gradually, never with a bump.

As in music, any song or work of any sort will carry its hearers gradually into some important climax, and then gradually take them back again and leave them where they were; so in art of all kinds this is the secret of greatness. There is some big central fact up to which art leads, by

means of a song, a concerto, a picture, a poem, a story.

The Introduction leads us on to the main theme, and so on to the climax, and back again to a safe landing place.

Another big essential in art is the use of *pauses*. One cannot over emphasise this enough. The tendency is to speed up too much in all things, as in speaking. To cram too many details into pictures, too many chords into music, too many characters into plays and into stained glass windows.

When these are cut up, relieved and disjointed by pauses, and breaks, then the picture or music or sonnet appeals. There must be breathing spaces in all art, and especially in singing and speaking. A continuous song or speech only becomes monotonous and dull. Colour, light and shade, "ups and downs," are all necessary, but above all rests for breath and thought and quiet. These breaks should not necessarily come where commas are found. These are merely for the sake of the shape and sense of the words, but in speaking they need not necessarily be observed at all. The rhythm should come naturally to the singer's or reader's mind, and so give the true interpretation. They must repaint all the pictures afresh for their audiences or congregations.

These rules apply to all sorts of reading and singing: The Lessons, Prayers, Sermons, Notices, and in fact everything.

Avoid being a boor by talking too rapidly, too much, and too continuously.

"Be as slow as you can, but as fast as you must," is the golden rule.

The General Confession should be said on a low note, as if almost monotoned, and slowly in unison as far as possible, and quietly.

The Absolution. This is of a different type, more in the nature of a prayer, and here a too natural use of the voice, or a too familiar rendering, makes it sound absurd. As a prayer type it should be nearly monotoned with less variation or colouring.

The Lord's Prayer, again, should be in the same style, only perhaps more monotoned in effect on a fairly low note. This is a very difficult prayer to say well. The short small words require much care, e.g. Ōūr, not AR—gīvē ūs, not "givus"—Ās īt īs īn hēāvēn, not jumbled up into one word. The I sound is a difficult one.

Then begins the musical part of the service. "O Lord open Thou our lips," should be sung strongly and openly, and with a firm decided tone, and long vowels and sustained, like a deep pedal note on the organ.

The responses should be the same—long and sustained and no jerks or jumps, or short notes, but broad and dignified. The first versicle may be sung on the reciting note—a G or A—or, as is customary, on the fifth below, the C or D. This

can be found by singing down the scale with the five fingers.

The second goes up a third and on to the reciting note, and so on, with slight inflexions at the close or middle of the sentence. But with no short notes, the opening should always be strong and long, e.g. "O God," here the O should have as much length as a vowel sound as the O in God. Usually standing alone it is shortened in all responses and versicles, which is neither pleasant nor musical. All open vowels, especially if without consonants, are more difficult to speak or sing, and need more attention. It is easier to sing or say Lo or Go than O, unless an effort is made to form the true sound. The same applies to all vowels.

Be very careful with short words always, as in Gloria—"Glory bē tō thē Father." The danger is to join together the small words, as if hyphenated—"be-to-the." The "And" here gives trouble generally. It is sometimes added to the end of the preceding word, e.g. Father-and. But as an open vowel it only needs practice and formation to get it smooth and easy sounding. Many people try and scrape the sound from the throat by forcing the sound. Practice singing A, then An, then And. Then join it up with the full sentence. This versicle should be sung, if possible, right through without a pause or breath, putting the accent on the right words, if any accent is necessary, namely on the Father, Son and Holy Ghost.

The short versicle, "Praise ye the Lord," needs a little lengthening to make it effective. To lengthen any word the only way is to dwell on the vowel sound, so here use the vowel sounds fully, AI-E-Ë-OR. And in all the versicles hold on the end a little to give a proper musical finish to the phrase.

In giving out the Psalms, again throw the accent in on to the numbers which are after all the important things, and do not hurry them. If necessary, disjoint them—one hundred (pause) and twenty (pause) five. So in all notices such as the times of services, etc.

Always put in pauses, they are the remedy for most indistinct speaking, and go slow. This is a great difficulty to most people—a pause seems an interminable time in church—yet it may only be a part of a second, and pauses sound quite natural to the people.

To go slow sounds too as if one were going to drag, but dragging and drawling are different things. This we must avoid at all cost, it is slovenly; but slowness in the vowel sounds neither over-lengthens the service, nor irritates, but simply makes the sound audible in any building, and even when speaking ordinarily at home or elsewhere. "As slow as you can" then to be audible; "as fast as you must," not to drawl, is the safest rule.

 *The Lessons.* The book, chapter and verse, are the important facts in the announcements

of the Lessons, and not "Here beginneth." One may safely say that the reading of the Lessons is one of the most important features of the services. They are more than often the most dull and uninteresting portions. Yet here is the one public opportunity for enabling people to hear the Bible well and intellectually read. And they must to-day be well read to be followed or taken in. Perhaps the neglect of Bible reading to-day in the nation is partly due to the want of careful reading in churches. Familiarity with the old stories may breed indifference, but careless reading generally produces lack of interest. And yet no book needs more careful interpretation than the Bible.

The Old Testament needs special care in reading to make it understood of the people. Slovenly and disinterested reading is more common in this Book than in most.

Some of the duller, and at first sight less interesting passages when carefully read with plenty of pauses, with variety of feeling and colour, with change of tone and pitch of voice stand out with a new charm and a new meaning. But fairly slow is the real secret, but never read by verses. Avoid hurrying to get at the end of a verse. Verses are of little consequence, save for spacing and showing divisions in the narrative. A long verse does not signify faster reading, generally slower, with pauses and phrasing; often it requires to be divided into more verses. Use your own phrasing, being

guided only by the commas and stops, for the general sense. Cut up sentences into phrases. Avoid the repetition of similar phrases in the same monotonous strain, and drooping at the close of phrases.

Listen to your own voice, how it ascends and descends in pitch, and learn how to pitch and lower it—do not be afraid of being dramatic. This is an extremely difficult thing to do, unless you have the gift of being so.

By contrasting scenes and sayings fill the stories or incidents with colour. Repaint them anew for your hearers. Make them live again, with perhaps a new meaning unheard of before. This is possible. Be careful with short sentences and words; lengthen the vowels and avoid being curt.

Contrast events and incidents with sayings and stories. Use pauses and differences in tone. Work up to a climax, and finish simply and naturally. If the finish be a climax then work up to that, and reserve your energy and power of tone, and do not waste it entirely on the opening, which may be of little importance.

The New Testament is easier to read, yet it needs great care to repaint the well-known Gospel stories and keep them fresh. The words are simple, and generally short, and need special attention to make them carry effectively. Intricate passages will need careful phrasing, and long philosophical discussions a variety of colour to keep them vivid. Yet what a wealth of teaching and help they may bring to

congregations if well read, is beyond words to describe. Well-read lessons are perhaps the best sermons. Then vary your methods for different types of congregations. Simplify and explain the lessons and alter the words, if reading to children. Imagine yourself to be reading a story to them. Also adapt yourself to boys or young men, to be better understood. Above all, remember the difference between reading *to* people, and reading *at* them. This is an important rule—never speak *at* people. Through the constant practice of reading to empty pews in the week days, the clergy easily fall into this method. Rather avoid it by reading quietly or silently to oneself. Do not be too dictatorial or peremptory. The Bible well and intelligently read *to people* is worth many a score of sermons.

In the presentment of the Creed or Lord's Prayer or any prayer—"I believe," and "Our Father" are short phrases, and need lengthening—use the vowels to the full, and hold on a little at the close of the word to give the choir an entry. Always go carefully and slowly in presenting any phrases.

Versicles and Responses. Be careful with short sentences, e.g. Lēt ūs pray. Lengthen and do not run the words together, e.g. Letus—The Lord be wīth yōu. Give length to words like "The " and "be," and make all of almost equal value. Let them be broad and see that the responses are the same. Make them all one musical phrase sung in one breath and disregard

commas. They are not breathing signs. Be careful of phrases like "O Gōd," etc., "upōn ūs," "the King"—give the vowels equal length, and use no short notes—e.g. ū-pōn (with a slur), ūs, never slur. Sing clear and clean intervals. Use a slight rallentando only in the last versicle, and see that the choir does the same in response, especially on the last two in which they are so often the worst offenders. Keep them all steady, and use good, broad, smooth tone.

These are all very difficult to do well, as all smooth sustained singing must be. The rule for inflexions at the end of a versicle is as follows: If the sentence ends in a word of one syllable, then go up one note from the third below the reciting note, e.g. "The King." If it is of more than one syllable, remain on the third below, e.g. "Thy People," which is sung as Pē-pūl. This applies to any versicle one may be required to sing, as e.g. in the marriage service, etc.

A useful rule to remember is that whenever the last word is a single syllable, as King, God, etc.—inflect the last two words and go up one note for the last syllable or word.

O Lord save the King.

A F G

If the last word has more than one syllable, hold on always to the third, e.g.

right-teous-ness

A F# F#

This will never alter whatever the words Cf. Marriage Service.

The prayers need monotoning in a simple slow, clear manner, with the correct phrasing, and a slight break between the various divisions, viz., the address, the petition, and the close. The last phrase should be sung in the same voice and no change made save a slight slowing down at the ending.

The prayers after the third collect should be *said* in a devotional manner in a sort of even tone, with meaning divisions and pauses, and not too familiarly. It is possible to read in this manner yet with intelligence and force and dignity. There are points in each prayer which require to be brought out, and yet not over emphasised, words which need careful pronunciation, words ending in: ION-OR-OM-IL, etc., small words of every kind, e.g. of all mercies—*as it is in heaven*.

The ellision of vowels at the end and beginning of words, e.g. "Give us," all the open vowel sounds at the beginning of words, O—Omni—and—any—acknowledge, etc.

The rule for the use of "The" is important. The E is short before a consonant, e.g. "Thē Lord Thē world." It is long before all vowels, e.g. "Thē enemy—Thē Almighty," as in speaking, so in singing.

The Litany is more attractive if sung. It is supplicatory and requires an even tone, if said; and generally a low note is the more natural one.

When sung it takes the usual form for supplication, which is a beseeching tone, moving up, e.g.:

From all blindness - and all uncharitableness
 — G ————— F# — E — A ———

The first four addresses to the Trinity are finished phrases only echoed by the people, and as such end on the reciting note. All alike, e.g.: O God the Father, of Heaven

— G ————— A —

have mercy upon us miserable sinners

— G ————— E F# G —

Note the lift up one note on Heaven—as an address—and note it is not Father of Heaven, but the break comes after Father. After these addresses, the supplicatory form generally applies, as quoted above. The people (and choir) bring the musical phrase to a close on the reciting note in the Response.

Generally speaking, the last note requires a word of more than one syllable, so that others are taken with it:

mercy up|on all men.

G — F# E — A —

Phrases such as these require careful treatment:

That it may please Thee—

In all time of our—

They should not be slurred over or run together.

Note.—“Negligences and ignorances,” and other difficult words which are peculiar to the Litany.

A prayer in a Litany which has a response to it and not an Amen, requires the simple inflexion at the close—G E F#. The responses and versicles are treated in the same way as the other services. The priest's part remains the same generally, and can be applied to most settings. There are changes in the people's or the choir part. These can be sung from Tallis or the ordinary Ferial setting, and a fine five-part setting of Tallis is published.

Most of these can be obtained from Messrs. Novello and Co., London.

The Litany requires simple singing, easy and free in speech and song, otherwise it becomes a long and strained effort.

The Communion Service. This service requires careful treatment, whether said or sung, and simplicity and smoothness of tone, generally should be the aim of the celebrant. The whole service fits itself more readily for a quiet subdued tone, yet neither mumbling, nor hurrying, nor too much variation. But monotonous speaking should be avoided. Avoid being drowsy. When the service is choral, a simple monotone on any note, in consonance with the music of the service, is the natural order. Use pauses and divisions.

The real musical part of the service begins at the *Sursum Corda*. But if the whole service is

sung, the Comfortable words make a beautiful preface to the worship and praise section.

The Comfortable Words if sung in accordance with the old setting, takes this form.

The introduction is in the usual form ending on the key note.

G F# E G
Hear also what St. Paul saith.

The actual words are sung according to this rule:

Drop one note lower at a comma.

Drop two notes lower at a semi-colon.

Drop five notes lower at a full stop.

e.g.: G | F#
If any man | sin,

G ————— | F#
we have an Advocate with the Fa | ther

G ————— | E
Jesus Christ the righ- | teous;

G ————— | C
and He is — for our | sins.

The Sursum Corda is usually announced on the organ, and these must be learnt to be sung properly. Smooth and free open tone is essential.

The Preface is really simple if the form of it is understood. It is all repetition with only slight variations.

The opening of each phrase begins with a jump of three notes, only a *Minor Third*.

e.g.: G B♭

It	is very meet, etc.
That	we, etc.
O	Lord, etc.

The end of each phrase is the same in each case, ending thus:

B♭	A	G	G	A
our	bounden		duty	
Thanks	un-to		thee	
ever	lasting		God	

A slight turn is made on the word *therefore*, but it is the same all through until the final phrase which is more elaborate but the same with trimmings. This must be learnt. The proper prefaces are difficult, and need careful practice and study, and no definite rule can be applied to them; they differ in tones according to the season.

But they can be simplified if necessary, and the system of the ordinary preface adopted which is the simplest method.

Otherwise, if sung properly on one note, a much more satisfactory result is obtained. Never try the impossible, even if it may be considered the correct thing to do. So often this part of the service is murdered by inefficient renderings by people totally unfit to sing it, merely for the

sake of tradition or effect, while ordinary monotoning sounds are more effective. Would that we could hear ourselves as others hear us? Simplicity is the keynote we should maintain throughout the services, and this can only be obtained by high-class work and singing and general efficiency. There can be no special merit in singing the plainsong melodies badly rather than an ordinary monotone well, because it is the fashion! Efficiency and simplicity go-hand-in-hand in everything. A well-performed work sounds simple—good intoning sounds simple—but it needs care and training and practice as every kind of art demands. Consider efficiency first, effectiveness second, and experiment last of all.

Many men are anxious to sing these old settings for effect, when they know, or should know, they are totally incapable of doing so; yet they refuse to monotone those which they can do well, as it is not quite so dignified, they say. One would plead for the feelings of the congregations, for general efficiency and musical taste, and the dignity of the service.

The only other part of the service which has any peculiar musical setting is the Blessing. This requires to be studied and practised.

All these musical forms can be found in what is the only complete, though not altogether satisfactory, edition of the services of the Church together with the music necessary for priest and choirs: the *Cathedral Prayer Book with Music and Canticles and Chants*, edited by

J. Stainer and W. Russell. (Novello and Co., Ltd., London.)

It is the best work at present in the market, and should be in the hands of all ordinands and clergy, for in it will be found a complete service book for the clergy, choir and organist. An appendix contains the festal responses and Tallis Litany, the communion service in ordinary notation, and organ accompaniments, which, by the way, should not be adhered to very strictly. The harmonies and settings of the General Confession and Lord's Prayer in the Communion Service should not be sung as written.

With a little careful re-editing, the book might well be called "The Parson's Handbook."

I can imagine no better gift for any ordinand at his ordination than such a book as this.

It might well be presented to him by his Theological College.

"There is in souls a sympathy with sounds:
And as the mind is pitch'd the ear is pleased
With melting airs or martial, brisk or grave;
Some chord in unison with what we hear
Is touch'd within us and the heart replies."

COWPER.

Church Music.

A CHAPTER on the music of the Church may not be out of place here, for the work of the clergy is bound to bring them into close touch with this subject. It is a difficult subject and a peculiar one. For in these days there has come about a sharp dividing line between ecclesiastical and secular music. In fact, the Church has a peculiar heritage to hand on to posterity in the shape of her church music. The clergy, in many places, are almost entirely responsible for this charge. In some parishes laymen may undertake the task, but even then they come under the direction or influence of the clergy to a large extent, and in other parishes of a scattered kind, almost entirely.

It is then a great responsibility. The conduct of the services; the constitution of the choir; the choosing of an organ; the share of the congregation in the services; the choice of music; the running of choir practices; choir clubs; musical guilds; all these and many others are some of the seemingly small, though vitally important matters which men meet with directly they take up office.

We may well consider them shortly.

The conduct of the services. The clergyman, be he rector or curate, will generally be held responsible for this side of parochial activity, even though he may possess a choirmaster and an organist. He is the final arbiter. In many cases custom and tradition help, but most men have their fads and fancies, and are inclined too rashly to override all other suggestions by the wave of the hand. "The parson should know." But does he really? When you consider his past training, of what value has it been in helping him to discuss musical questions? In most cases his training in church musical matters has been entirely neglected, and any information he may have gleaned from other churches, cathedrals, or college chapels, through his own personal investigations are not always applicable to his special case. "We do not always know, and we are often wrong." Starting with that attitude, yet retaining a self-reliance which must be consonant with our position we must be ready to learn. The circumstances of different parishes vary so that we must accommodate ourselves to them. And an attitude perhaps that we may best strike is to be generally on the side of the congregation whom we represent, at the same time upholding all the traditions and ceremonials which the Church stands for. We must strive for the best, and in musical matters we have to move very slowly and carefully, as musical folk are so often the most difficult to handle. The services should be as

attractive and bright as they can be. They must be of the best quality we can offer, and our helpers should be drawn in with the idea of offering their best and utmost for the good of People, the Church and God. No services should suffer because the clergy are non-musical, and no services should become over-elaborate because they happen to be enthusiasts. There is a danger in both, and the congregation should act as the brake or guide in such matters. Give the congregation their fair share in public worship. Good simple hymns, well-known tunes to new words often help enormously; teach them about both; practice them; get new and good melodies. The English Hymnal may well be used as an additional book if not already in use; scrap the bad ones, both words and tunes, but tell the people why.

Indulge in unison singing with the key dropped, and boys of the choir singing descants—a most attractive measure. A splendid collection has been made by Dr. Alan Gray and is published by the University Press, Cambridge. See that hymn tunes are transposed to a normal key for singing purposes. Use *A. & M.* carefully and wisely, using the old favourites sparingly and avoid foisting new hymns too rapidly on the congregations. They come to appreciate good tunes and poetry with careful treatment.

Good psalm singing, too, is of value. There are hundreds of splendid chants. Get your choir to sing them with meaning; slowly, so that

the congregation can join in if necessary. Choose out *unison verses* for a big sing together, and don't chop and change too much, nor strive to puzzle the people with new-fangled methods.

The Psalms. There are a great variety of psalm books, but when the one selected is in use, whichever it may be, see that no words are gabbled. They should be sung as they are read, and the recitation slow and yet as fast as you can with a slowing down on the inflexion at the close of each section, so as to bring out the chords clearly. Remember that slow sustained singing of simple chords is the most difficult. Some psalms can be sung entirely in unison, and all should be made to join in them; others are more adapted for quiet solo singing, and verses of joy and praise interspersed by chorus singing. If the clergy were to adapt the psalms to their congregations and choir, much gain might be made, and a new interpretation given to many of these beautiful hymns which are so often murdered.

Make the responses such that all can join in if they desire; it is possible, and by using Tallis to get the people to sing the plain song melody in chorus. All this can be explained easily. Congregation choir practices are invaluable, and stir up interest and zeal.

Choral celebrations too, can be made completely congregational, if so desired, though the tendency so often is to strive towards the unknown and the difficult. Merbecke

is easily learnt, but often palls after a time. Simple settings can be got, if chosen with care, and by constant repetition are learnt and sung by all alike; only avoid high settings with screeching notes. And let the clergy be the first to avoid singing the service if unable to do so well. Avoid the usual festival anthem posted each year to attract the unwary. Concentrate on good music. Good music can usually be obtained by knowledge of the names of good musicians. Get advice from organists in good centres, and don't cram the library with unnecessary lumber. Encourage massed choirs; if possible get in voluntary helpers for festivals. These, of both sexes, might be of great value in cases of need.

The Choir is a valuable asset to the church. It brings in men and boys who become attached to their work, if they are carefully and wisely handled. Don't tar them all with the same brush! A good surpliced choir cannot be beaten, but if necessary a mixed choir is also of great value. I have met good ladies' choirs with surplices and caps, but I certainly felt the loss of the boys' voices. It is one way of getting hold of boys and of giving them an experience which they never forget, and though they may, and do, neglect the choir and church in youth, they so often come back through old association's sake. The greatest difficulty in most choirs is the lack of altos and tenors. Sopranos and basses are generally in abundance. The

difficulty of obtaining really balanced four-part singing is a great one. The remedy is generally to be found in more unison singing with descants for the boys. Chorus anthems like Jerusalem (Parry) are useful here. On the other hand the introduction of ladies as altos is useful, and tenors should be gradually trained for the part. There are few natural tenor singers to be found, but correct production might bring out a few in every village. A good choirmaster is invaluable, provided he can manage the boys and take a direct interest in them, and can work harmoniously with the organist. This is a difficult position, and the clergy should be awake to the difficulty of his task and be his arbiter. A one-man show run by the vicar or curate rarely is successful, and is not desirable. The presence of the clergy at practices is of infinite importance. The organist may be merely a good player, or musician and trainer—both or all. If voluntary all well and good. The clergy must gain his confidence, and be able to talk freely, and make suggestions with him. The importance of his work, and the need of harmony is an all important subject, and if paid, efforts should be made to pay him efficiently. But it is the personal equation that enters most deeply into the whole matter.

Organs. This is a question that crops up from time to time, and sad to relate, often produces mixed feelings in parishes. If an organ is not forthcoming, may I suggest the use of a good

piano, which is most effective in church. But when the scheme for a new organ is mooted, let the best advice be sought from someone in the diocese who knows, and be sure and take his advice, e.g. the cathedral organist. Do not always be guided by builders, by promise of size, quality or grandeur. These are often misleading, and the result is often continued repairs and expenses. Good advice is even worth a fee in such cases. Unfortunately no standard organ is on the market for parish churches, but a small organ without reeds and screeching mixtures and principles with a 16ft. stop should be available at a moderate sum. Rather than a bad organ the introduction of a good piano in church services is of great value, and sounds most attractive. This is useful, too, for rehearsals, for the organist can give more attention to the choir.

The Congregation are, I imagine, of next importance to God Himself in the matter of worship. The priest is their representative. Yet I suppose the congregation generally has little or no share in the actual working of the choral services. It is done for them, and often they prefer this. Yet they can, and should be, induced to be interested. This is possible by giving them a real share in the service:

By encouraging congregational singing and practices.

By teaching them in such matters.

By encouraging them to help financially in

this side of the work, by subscriptions or by choir suppers, by purchasing music, surplices, etc., and the general welfare of the choir. Often private members of the congregation take up some such work as this unostentatiously. But they must first be interested.

The congregation is the most long suffering member of the church. It must accept in good faith whatever is given to it. It becomes in time quite indifferent, and looks upon its fare as the customary thing. What more can you expect? Yet often the congregation may be the one responsible body. Singers are there, and choir trainers and organists, but they are so often shy about offering themselves for service. The gulf between choir and congregation is not a wide one, though it has been made to seem so. This needs to be bridged over quickly, if it exists.

The choice of Music so often rests entirely in the hands of the Vicar. He must use his own judgment in this, if his choice is guided by some past experience in other centres, perhaps well and good! If not, it may be the other choir officers should be more carefully consulted. It is difficult and each case needs perhaps a peculiar judgment. But help should be sought when necessary from men who know in the diocese, and this is not difficult. It may save much lamentation later on. Don't be misled by suggestion through advertisements of church music of the *simple* kind. This is a warning signal.

Choir Practices. These should become real weekly institutions, and should be carefully considered and prepared for. Practices for boys alone, as many times as possible with men who may wish to come, and one full practice at least each week is necessary for good singing. Attendance can easily be made attractive by the system adopted, and even prizes may be sometimes given, but this is not always satisfactory to all. To gain interest and attention is the main thing, and that is where the difficulty comes in. It is hard to interest choir and congregation equally at times. The choir wants its own little "titbits," and these so often are the trouble. But it should be possible to harmonise both in a suitable manner, and once you teach the choir on the proper lines in the matter of good psalm singing, descants and responses, and an occasional solo or anthem, or service, all should be well. To really gain some perfection in the minor things often attracts choirs quicker than the big things do. Four-part singing of old madrigals and anthems, short, easy, but beautiful sounding, also give them much to work at. And only a little is needed if the work is done exactly.

Choir Clubs as well should keep them together, if no other clubs are available. But special evenings set aside for chorus part-singing glees and perhaps a cantata or a play, do much to arouse interest and hold their attention. Christmas plays are another method, or good carol

parties, though they often deplete the choir, but if indoor work is indulged in as much as possible, a public interest is evinced.

Musical guilds can go hand in hand with the choir and produce a fine augmented choir for festival purposes.

One word about musical festivals. There are usually festivals held each year in each diocese. These are very valuable in showing men and boys what it is really like to sing in big masses, and to hear things well done. But there is the danger of imitation, also the desire to repeat the dose by means of their own resources. This is terrifying, and I personally have experienced it often when working as a secretary to such an organisation. It is much to be deprecated for the standard of work, it must be explained, is not intended for small choirs, but for massed choirs; as well might one expect the village band to play the big set piece for massed bands at the Crystal Palace, as expect the choir or any parish to sing the service as it was sung in some cathedral.

So the whole problem is a large one, with many vexed questions arising out of it, and even the most efficiently trained church musician cannot deal with them, or offer always any definite solution out of the difficulties that arise. Perhaps the simplest solution of all in almost every case is for those in authority to strive ever to maintain "the *via media*," a position in which the utmost tact must be displayed, an open mind,

yet tempered by some knowledge, simple courage, yet guided by a kindly disposition, constant advice, yet restrained by priestly authority. It is no easy task, and all the while we hand on the heritage from the past, either strengthened or weakened by our small efforts. But it is interesting work, though only a small part of the great work to which we are called in God's service—yet a valuable work, for by it we are constantly rekindling the flickering embers of divine worship in the midst of our people in country, town and village, in the effort to hand on a somewhat brighter torch to light the ways of God to future generations.

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A SMALL USEFUL LIBRARY FOR PARISH CHURCHES.

Services.—

Arnold in A (E).

*Garrett in E or F (Full).

Goss in A (N and E).

Goss in E (E.)

*Gray in E (M.)

*Gray in D (Full).

Lloyd in E $\flat$ (Full).

Merbecke (Communion).

Nicholson in G (Full).

Parry in D (Full).

Roberts in E (E.).

Smart in G (Full).

*Stanford in B $\flat$ (Full).

*Wood in E $\flat$ (E.).

A series of Faux Bourden for Evensong, by Gibbons,
Tallis, Byrde, Holmes, Tomkins (Novello).

Services marked Full contain the Communion Service.

*Indicates the more difficult services.

Benedicite.—

Stainer and Turle.

Lloyd in E $\flat$.

Anthems in Four Parts.—

"And I saw another angel."—*Stanford*.

"At Thy Feet in prayer."—*Bach*.

"Be peace on earth."—*Crotch*.

"Come Holy Ghost."—*Palestrina*.

"Comfort the soul."—*Crotch*.

"From the rising of the sun."—*Ouseley*.

- "How goodly."—*Ouseley*.
"Hide not Thou Thy face."—*Farrant*.
"If ye love Me."—*Tallis*.
"I heard a voice."—*Gray*.
"I will arise."—*Creyghton*.
"If we believe."—*Goss*.
"Jesu, joy of man's desiring."—*Bach*.
"Jerusalem."—*Parry*.
"Lord, for Thy tender mercies."—*Farrant*.
"O God whose nature."—*Gray*.
"O Holy Ghost."—*Macfarren*.
"O Lord of Hosts."—*Tye*.
"O that I knew."—*Bennett*.
"O taste and see."—*Goss*.
"O Saviour of the world."—*Goss*.
"O most merciful."—*Bullock*.
"O Lord my God."—*Wesley*.
"Save us, O Lord."—*Bairstow*.
"Sunset and evening star."—*Gray*.
"The Lord is my Shepherd."—*Smart*.
"Try me, O God."—*Wood*.
"The angel of the Lord."—*Gray*.
"Thou shalt show me."—*Gray*.
"Thou wilt keep him."—*Wesley*.
"Thou Judge of quick and dead."—*Wesley*.
"Turn Thee again."—*Attwood*.
"The Lord is my Shepherd."—*Macfarren*.
"Wash me thoroughly."—*Wesley*.
"Why seek ye the living?"—*Hopkins*.

This is a collection of fairly representative, simple, short and easy anthems, any of which might well be sung by parish choirs. The list is inexhaustible, but all of these, at any rate, may claim to be specimens of good music, and of appropriate settings for church worship.

Voluntaries.—

Write to Messrs. Stainer and Bell, Wardour Street, London, for good easy preludes and chorales which have been published by well-known musicians; to Augener and Co., Ltd., or Messrs. Novello, or Curwen and Sons, Berners Street. Avoid, if possible, all arrangements of doubtful origin, and collections of pieces by less known musicians.

Musical Papers.—

“The Musical Times.”

“The Musical News.”

TEXTS FOR CHOIR VESTRIES.

“Non vox, sed votum, non musica chordula, sed cor;
Non clamans, sed amans, Psallit in aure Dei.”

“Thou shalt be missed because thy seat will be empty.”
—1 Sam. xx. 18.

“Our prayers go up,
Our thoughts remain below.
Prayers without thoughts never to heaven go.”

“The voice of joy and health is in the dwellings of the righteous.”—Ps. cxviii. 15.

“The gates of prayer are crowded,
Empty the gates of Praise;
The Angels fold their golden wings.
And muse in sad amaze.”

“Not forsaking the assembling of ourselves together.”
—Hebrews x. 25.

When they hear the church bells ringing.
Some go there to hear the singing.
Some go there to rest from labours.
Some go there to see their neighbours.
Some go there to ease distresses.
Some go there to show their dresses.
Some go there their faults to cover.
Some go there to meet a lover.
Some go there to smile and nod.
A few go there to worship God.

“I went to the House of God with the voice of joy and praise, with a multitude that kept holy day.”—Ps. xlii. 4.

“Whoso offereth Me thanks and praise, he honoureth Me.”—Ps. l. 23.



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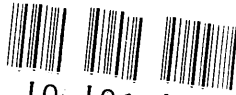
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